

MODERN LANGUAGE NOTES.

Baltimore, January, 1887.

TO OUR READERS.

In the brief introductory remarks with which the editors presented the NOTES to the public a year ago, the need of such an organ was definitely stated and its purpose succinctly canvassed, the desire being expressed "to give to this little periodical as scientific a character as may be possible, considering the present status of modern language study in America." It would seem fitting, therefore, that a few words should appear in this, the first number of the proverbial *année terrible*, to inform our readers how far our hopes have been realized and how far the character of the undertaking, as originally proposed, has been carried out.

If we would appreciate our present position, we must recall the modest beginning of the enterprise; for, with the exception of a few lines in the *Nation*, not a word of intimation announced its coming and only one subscriber was enrolled before the appearance of the first number. This contained twenty-eight columns and was without advertising sheets, thus forming a striking contrast, after the fifth issue, with the forty-eight columns, per number, of reading matter, plus sixteen columns of 'recent publications' and advertisements. We thus enter upon our second year with a journal considerably more than twice as large as it was at the outset, yet with price unchanged and with subscription and advertising lists that have enabled us to meet expenses since the sixth issue. It is with peculiar pleasure, therefore, that we record a success far beyond our most sanguine expectations—a fact due to the hearty support of our colleagues at home and the encouraging sympathy and generous help of friends abroad. Our present capacity is severely taxed, but the editors desire it to be understood that they are

willing and ready to undertake the printing of long articles, falling within the scope of this periodical. The only variation in external features proposed for the second volume, is a change in the quality of the paper; the ability to make this much-desired improvement is a special gratification to the editors.

In the course of the year, frequent communications have been received from teachers in secondary schools, expressing a wish that the proportion of semi-popular reading-matter might be increased; while, on the other hand, a strong element in the colleges desire an exclusively scientific publication. The editors see no reason as yet for departing from their original purpose of adapting the NOTES, as far as may be, to the wants of both these classes of readers. This policy would seem in existing circumstances to be productive of most good; and while the popular side of literature will be noticed in our columns, we hope to make such selections as may tend more and more toward the development of the scientific spirit. The disciplinary value of literary criticism will accordingly be emphasized, and everything of excellence in this direction that bears directly upon academic work in our higher institutions will receive hearty welcome.

One point of further interest should not be overlooked: namely, our intention in future numbers to give, with running comments, the titles of all the leading articles appearing in foreign journals devoted to the modern languages, beginning with the year 1887; and, in conclusion, it may be stated that the constant aim of the editors will be to keep abreast of the best scientific production in linguistic science as marking the development of modern speech and literature, and to make our readers promptly acquainted with all movements that serve to stimulate and quicken research and encourage a stronger sense of fellowship in this attractive field of work, or that tend in any way to promote the general interests of modern language study.

CORRECTION AU VERS 3641 DE LA
CHANSON DE ROLAND.

Le vers 3641 du manuscrit d'Oxford, fol. 65 v^o, est ainsi conçu :

A halte voiz s'escrie : aiez nos Mahum :

Il s'agit de la reine Bramimonde, qui assiste, du haut des tours de Saragosse, à la déroute des Sarrasins. Le texte est évidemment corrompu ; car le vers est à assonance masculine, et il se trouve dans une laisse à assonances féminines ; en outre il est trop long d'une syllabe ou de deux, suivant qu'on élide ou non l'*e* final de "escrie." Pour le corriger, les éditeurs ont supprimé l'épithète "halte" ou changé "s'escrie" en "crie," et on a écrit "Mahume" au lieu de "Mahum." Mais cette forme féminine du nom de Mahomet ne se trouve nulle part ailleurs, et me paraît tout-à-fait invraisemblable. Il est probable toutefois que, dans le manuscrit original, il y avait à la fin du vers un mot en *-ume* ou *-umes* que le scribe d'Oxford a lu *Mahume* ou *Mahumes* et qu'il a corrigé en *Mahum* parceque la forme féminine du nom de Mahomet lui semblait aussi inadmissible qu'à nous-même. Ne peut-on pas supposer qu'il fallait lire "mar sumes" ou "mare sumes?" On sait que dans l'ancienne écriture l'*s* avait une forme analogue à l'*f* actuelle, et offrait dans sa partie supérieure quelque ressemblance avec l'*h*. Si l'on admet cette correction, "aiez nus" n'a plus de sens ; mais ce sont précisément les mots que je soupçonne le scribe d'Oxford d'avoir ajoutés au texte pour accompagner le nom de Mahomet. Je propose donc de lire :

A halte voiz s'escrie : Mare sumes :

J'ai déjà fait cette correction dans mon édition de la Chanson de Roland, mais je n'avais pas encore eu l'occasion de l'expliquer.

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AVAILABLE FRENCH TEXTS, III.

Messrs. Macmillan & Co. (London and New York), in addition to the texts which they have published themselves for the study of the modern languages, have always on hand the publications of the *Clarendon Press* (Oxford) and those of the *Pitt Press* (Cambridge), for which they are the American agents. The twenty-three French and German texts already published by them, several more being announced, form very neatly printed volumes appropriately bound, of a convenient size and sold at very moderate prices.

Separate editions of Molière's plays are always useful. There are five of them in the Macmillan series of *Foreign School Classics*, namely, 'L'Avare,' 'Le Bourgeois gentil-homme,' 'Le Médecin malgré lui,' 'Le Misanthrope' and 'Les Femmes savantes,' the first two edited by Mr. Moriarty, the last three by M. Eugène-Fasnacht. These, like all the other publications in the series, are provided with adequate but not exhaustive notes, thus making them excellent text-books for instructors who wish their students to have a certain amount of assistance, enough to understand the language of the author, not so much as to render their own developments or explanations superfluous. The first three being in prose are good reading material during a second year of French study. As to 'Le Misanthrope' and 'Les Femmes savantes' they should not be touched until the student knows enough to read without translating. 'Le Misanthrope' especially is dreary reading to one who cannot enter into the spirit of Molière or to one who is repelled by the difficulties of French versification. As to 'Les Femmes savantes' it should be preceded by the reading of 'Les Précieuses ridicules,' one of the *Clarendon Press Series*.

'Le Cid' edited by M. Eugène-Fasnacht and 'Britannicus' edited by M. Pellissier are enough to give an idea of the tragedies of Corneille and Racine to a class somewhat advanced. I have already had occasion in these articles to speak of the obstacles there are in the way of reading the French classic drama in classes. I remember that when I first began my labors at Harvard a

good many years ago, the distinguished professor of Belles Lettres who graciously introduced me to my class, told me to my great surprise that he pitied the French teacher "who had to read Racine with American young fellows." I have found out since that he was right in doing so. Yet by the time that a student can read French for himself, it is well that he should be made acquainted to some extent with a form of literature which has exercised more than a passing influence. For this purpose the 'Cid' of Corneille and 'Britannicus' of Racine are well adapted. The former will be found the more interesting of the two.

As yet Macmillan and Co. have published in their series only two modern French plays, but they are well selected, being 'Mademoiselle de la Seiglière' by Jules Sandeau and 'Les Demoiselles de St. Cyr' by Alexandre Dumas. The latter has a slight historical substratum. It is bright and easy like the other productions of its prolific author and offers very good examples of familiar conversational French. 'Mademoiselle de la Seiglière' will long hold its own on the stage. It is beautiful from beginning to end. No collection of modern French plays would be complete without it, which accounts for its being so frequently reprinted. It is a little more difficult than 'Les Demoiselles de St. Cyr' and is full of interesting allusions to the history of the early part of the century.

Publishers of French texts have not yet done justice to George Sand. Comparatively few of her stories have been republished by them. 'La Mare au diable,' one of the very best, makes a neat little volume in the *Foreign School Classics*. It is slightly shortened and is annotated by Mr. W. E. Russell. Two other volumes of stories are published by Macmillan in what is called the *Primary Series of French and German Reading Books*, namely a few of Perrault's 'Contes de Fées,' very elementary, and Xavier de Maistre, 'La Jeune Sibérienne et le Lépreux de la cité d'Aoste.' The latter is also found in the *Pitt Press Series* by another editor. It is very beautiful reading during a first year of French. To the same primary series belongs La Fontaine's 'Select Fables' edited by Mr.

Moriarty. This selection offers the very best material for memorizing.

Voltaire's 'Histoire de Charles XII' is also very easy reading. As its editor, M. Eugène-Fasnacht, well says: this book "combines the double advantage of being literature as well as history." No better model for a clear, simple and straightforward French style can be offered than Voltaire. I have left for the last the largest and in point of editorial work the most original publication of the series of the '*Foreign School Classics*,' Mr. Colbeck's 'French Readings from Roman History.' The editor very modestly presents his volume saying that "only experience will show whether the combination of somewhat discrepant aims has produced a useful book." I may say here that the experiment was tried at Harvard some years ago of combining Freshman required French and Greek history and that it was a failure both in regard to French and to history. But this is saying nothing against Mr. Colbeck's book, the main aim of which is to furnish French reading material, and certainly the subject he has chosen affords opportunities for fruitful teaching; to younger classes especially. The editor had several difficulties to contend with in the selection of his texts. Thus the name of the foremost French historian of Rome is omitted for reasons which publishers alone will appreciate, but the excellent French translation of Mommsen is made to do good service. The older French writers are well represented in the extracts, which form a fairly continuous history of Rome down to the Empire. There are also many selections from the French translations of the classical writers, although in many cases their names are not even mentioned. This is a mistake, as in many cases these translations are artistic literary work. The book would be materially improved by an index and a good table of contents. It is to be hoped that Mr. Colbeck's 'French Readings from Roman history' will be fairly tried and that he will feel encouraged to continue by a work on the same plan comprising the Rise, Decline and Fall of the Roman Empire.

The *Pitt Press Series* of annotated French texts seems to be too little known here. It now numbers nearly twenty volumes varying

in price from 1sh.6d. to 3sh. and it deserves to be recognized as one of the best selections from French authors offered to students. In point of execution it leaves nothing to be desired. The excellent paper used and the clear print make its pages a delight to the eye as the binding is a pleasure to the hand. The volumes are all copiously annotated and provided with a very rich critical apparatus in the way of introductions, maps, tables and various appendices of charters or other documents when at all necessary. Thus in one of the latest numbers issued 'Lettres sur l'Histoire de France' (XIII-XXIV) by Augustin Thierry, edited by Messrs. Gustave Masson and G. W. Prothero, we find a beautiful folded map of France in the twelfth century and in addition to the author's notes at the bottom of each page, 30 pages of annotations by the editors, an appendix of charters and chronological tables, and geographical and biographical indexes. Thierry's work, in spite of the difficulties it presents, is thus made an excellent text book, good for rather advanced students as presenting one of the best examples of picturesque and dramatic French historical writing. More sober in its tone and very easy as to the language is Voltaire's 'Histoire du siècle de Louis XIV.' This has been published in three parts, each part with notes, full indexes, &c., forming a volume of over two hundred pages. Except for its length, this work is one of the very best for either elementary or advanced classes. From Madame de Staël's 'Considérations sur la Révolution française,' Mr. Gustave Mason selected the chapters relating to the 'Directoire.' This, in spite of Madame de Staël's brilliant *esprit*, which it will not do to call wit, is rather heavy and not unprejudiced reading. The extracts from 'Dix années d'exil,' by the same author and editor, are more interesting as reading matter. The poems at the close of the volume by Andrieux, Delille, Fontanes, Florian, Chénier and Arnault, while they do show a certain perfection attained by descriptive verse, also show the poverty of what was considered the best poetry under Napoleon I. The biography of Lazare Hoche by Emile de Bonnechose, closes the purely historical publications of the series. This is in every respect

a good book for elementary classes. Though dealing much with the military history of the French revolution, it presents a general view of the whole period with enough detail to be very interesting.

'Lascaris' by Villemain is a brilliant historical romance of the fifteenth century. It is not difficult in spite of its not very simple and rather romantic style. 'La Guerre' by Erckmann-Chatrian is a historical picture in dialogue of the struggle between Suwarow and Masséna in 1799 in Switzerland. It is a strong representation of the horrors of war. The tone of the book is that of the much read historical novels of the same authors.

M. Gustave Masson seems to be particularly interested in the Napoleonic period, as several of the works he has annotated for the *Pitt Press Series* relate either to the last years of the eighteenth century, or to the early years of the nineteenth. This probably accounts for the selection of the essay on Daru by Sainte-Beuve, a very good choice indeed, which offers to the student a specimen of the great critic's style when he was at his best. Sainte-Beuve is not easy reading, he is indeed deceptively difficult and this selection from his 'Causeries' will be welcome to instructors who wish to provide a variety of reading for advanced classes. The charming story of 'Picciola' by Saintine is too old a favorite with French teachers to need anything more than a mere mention.

One great merit of the Series is, that the works published in it are, with a very few exceptions, not hackneyed. True we find the inevitable 'Verre d'eau' by Scribe, who deserves more praise for the sprightliness of his dialogue than for his historical accuracy. Nor is Molière's 'Bourgeois gentilhomme' anything new as a text book. But Molière can never be hackneyed, and will always be acceptable when presented in such a pretty form as the 'Bourgeois gentilhomme' is in Mr. Clapin's edition. 'La Métromanie,' a comedy in five acts and in Alexandrines, by Piron, cannot be called interesting, but an instructor dealing with the eighteenth century will be very glad to have it made available in the edition prepared by M. Masson. The same may be said of Corneille's 'La

Suite du Menteur' for an instructor who has a class on the seventeenth century. M. Masson showed courage as an editor in his selection for annotation of Lemerrier's 'Frédégonde et Brunehaut' and of Collin d'Harleville's 'Le Vieux Célibataire.' He has done the service of making accessible two plays now little read and not easily found separate. They are both in Alexandrine verse. 'Frédégonde et Brunehaut' is a tragedy, one of the last constructed on the old classic model. It has a certain interest from a historical point of view. As to 'Le Vieux Célibataire' it is a comedy, the masterpiece of its author. It was played in 1792, and is a very good specimen of the character comedy of the latter part of the eighteenth century. The last four plays mentioned afford excellent material for a rather advanced class that has passed the period of translating into English, if the instructor wishes to vary his work and read texts not always easily accessible.

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Beran.

Seite 232, sucht H. Schilling zu beweisen, dass auch im Ags. *beran* "as an intransitive verb of motion" vorkommt, "particularly if not exclusively with adverbs of direction." Die wörter *if not exclusively* sind nicht ganz richtig, und Althochdeutsch, Altnordisch wie auch andere agerm. sprachen brauchen wir nicht als zeugen *pro* oder *contra* auftreten zu lassen, wo das Ags. selbst zum zeugniss dafür dienen kann.

Beda IV 9, *þa geseah heo swutole swa monnes lichoman mid scytan bewundenne, se wæs beorhtra þonne sunne, on heannysse berendne beon*, vidat manifeste quas; corpus hominis, quod esset sole clarius sindone involutum, in sublime ferri; Beda IV 29, *þæt wit eac swylce somod moton to heofonum beran his gife þær to seonne*, ut....ad ejus videndam gratiam simul transeamus ad coelos. Das simplex *beran* übersetzt also *ferri*, *transire*. Ob die erklärung *forð berað* ohne subject richtig ist oder nicht, lasse ich hier unentschieden.

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NOTES ON

Specimens of Early English. Edited by the REV. RICHARD MORRIS, LL.D., Part I. Second Edition, Oxford, 1885.

III.

OLD KENTISH SERMONS.

On the language of these sermons cf. "Die Sprache der mittelkentischen Evangelien," a dissertation by Max Reimann, Berlin, 1883.—*And al swo hi bi-knewe his beringe bi þo sterre, swo hi nomen conseil be-tuene hem*" (ll. 7-9), etc. In this text *al swo*, "as," "when," regularly introduces the subordinate clause, and *swo* the principal clause of the sentence; cf. ll. 10, 11, 20, 28, 108.

PROVERBS OF ALFRED.

Cf. the "Proverbs of Hending," printed in *Reliquiæ Antiquæ*, vol. I, Mätzner's *Altenglische Sprachproben*, Böddeker's *Altenglische Dichtungen*, *Specimens of Early English*. Part II, etc.; *The Dialogue of Salomon and Saturnus*, by J. M. Kemble, London: Printed for the Aelfric Society, 1848, an interesting book, containing, besides a history and the various versions of this dialogue, also the Proverbs of Alfred, the Proverbs of Hending, etc.; "Ueber die neuangelsächsischen Sprüche des Königs Aelfred," by Wülker, P. & Br. Beiträge I, 240-262; "On the Language of the Proverbs of Aelfred," a dissertation by Ernest Gropp, Halle, 1879.

The Anglo-Saxon writers, as well as their Teutonic brothers on the Continent, display a tendency to be didactic; they are fond of maxims, proverbs, and sententious utterances. Besides the Gnostic Verses, the Dialogue of Salomon and Saturn, etc., we find maxims and moral reflections scattered all through the literature, as *Béowulf*, *Lagamon*, *Owl* and *Nightingale*, *Moral Ode*, *Piers Ploughman*, etc.

After the death of Alfred, who had done so much for the material and spiritual welfare of his people, and especially when the country came under the Norman yoke, the times of King Alfred were looked back upon as the golden age of national prosperity, and Alfred came to be regarded more and more as the great law-giver and teacher of the nation. It is therefore not surprising to find that in the

twelfth century, according to the chroniclers of the time (quoted by Wülker in the article above referred to), there were several collections of proverbs which were attributed to Alfred. He was the representative of the popular wit and wisdom, just as Solomon and Marcolf on the Continent. But when the two races had become reconciled and amalgamated during the long wars against the French, in which Anglo-Saxon and Norman made common cause, the people transferred their worship to the new national heroes, the Edwards, and the picture of Alfred faded more and more from the popular consciousness, and therefore the later collection of proverbs is attributed, not to Alfred, but to Hending ("the handy one"), who is significantly called the son of Marcolf:—

*Mon pat wol of wysdam heren,
At wyse Hending he may lernen,
pat wes Marcolues sone.*

Egleche (l. 6) means "warlike," "mighty," etc.; the note is wrong. For *Alured he wes in englene lond and king wel swiþe strong* (ll. 17-18) the Cotton MS. (according to Wanley and Spelman, quoted by Wülker, p. 246) reads more smoothly: *Alfred he wes on Engeland a king wel swiþe strong*. For *wisliche pinges* (l. 30) the Trin. Coll. Camb. MS. reads of *wi[s]liche pinges*, which gives an easier construction.—*pat him ne schal beo wone nouht of his wille þe hine her on worlde w[ur]þie þencheþ* (ll. 57-60) is wrongly translated: "That to him shall not be wanting anything of his will [so far correct], whereby he intends to honour himself here in this world." It means: "That to him shall not be wanting anything of his will (desire) who him (i. e. God) here in the world intends to honour." Dr. Morris's marginal note (Old English Miscellany, p. 106), "He who honours him shall want for nothing," implies the same thing. The Trin. Coll. Camb. MS. reads: *nat him sal ben wone no þing of is wille, wo him her on worolde wrþin þenket*, translated by Kemble (p. 228): "the man shall want nothing of his will, who here in the world desires to do him honour."

Lines 78-9 (*And þe clereke and þe knyht he schulle demen eueliche riht*) Wülker (pp. 255-6) thinks are of a later date and no doubt interpolated by the churchman who gave the pro-

verbs their present form. Both metre and sense indicate a later origin. Any one who reads Wülker's argument cannot help feeling that the passage is quite out of place.—*byfore he þe menep* (l. 236) means: "he bewails thee in thy presence," not "bewails (it)," as the note has it. Morris translates (p. 116): "he will pity thee to thy face." In the note to ll. 239-41 the dash should come right after the parenthesis.—*ibideþ*, in *if hit so bi-tydeþ pat þubern ibideþ* (ll. 429-30), is wrongly translated by "hast to do with." The passage means: "if it so betide that thou gettest a child" ("that a child is born to thee"), and was so understood by Spelman, who translates: "Si tibi puer contigerit" (quoted by Wülker, p. 249). Morris translates (p. 128): "If thou hast a child." The Trin. Coll. MS. reads: *Gif it so biþidit pat þu chil[d] weldest*, translated by Kemble: "If it so betide, that thou hast a child" (p. 233). Alfred is referred to in the Owl and Nightingale, ll. 235, 294, 299, 349, 569, 685, 697, 761, 942, 1074, 1223, 1269.

THE OWL AND THE NIGHTINGALE.

Cf. Mätzner, *Altenglische Sprachproben* I, 40-49; with Stratmann's edition cf. "Emendations and Additions to the Old English Poem of the Owl and Nightingale," by the same author, *Engl. Stud.* I, 212-214; "A Grammatical Analysis of the Old English Poem, 'The Owl and the Nightingale,'" by L. A. Sherman, *Trans. of the Amer. Philol. Assoc.* for 1875, pp. 69-88; "Neuengelsächsische Sprachdenkmäler," by Wülker, P. & Br. Beiträge I, 68-70; *Origin and Hist. of the English Language*, by G. P. Marsh (third ed., N. Y., 1875), pp. 205-211; "Die Sprache des alte. Ged. v. d. Eule und Nachtigall," dissertation by H. Noelle, Göttingen, 1870, etc.

The note to l. 10 should read: "The worst of all she knew," not "they knew."—*þine vule* [Stratmann reads *fule*] *lete* (l. 35) I think means "thy foul howling" rather than "thy ill looks" (note); cf. O. N. *låt* (pl.), "bad manners, howling, uproar" (Cleasby-Vigfusson), and Norw. *laat, læte*, sound, noise, howling, etc. Marsh translates *lete* by "voice" (p. 206). *Me luste bet speten* (l. 39) is translated in the note. "It were better for me to be sick;" it means: "I had rather spit." The note to l. 56: *gif ich me loki wit þe bare*, "if I guard myself against

the open [country],” defines *loki* by “enclose, guard,” and continues: “The M. E. *loki*, signifies (1) to keep close, guard; (2) to conclude, decide,” etc., thus again confounding (as in note to I, 42) the two distinct verbs *lokien* (A. S. *lōcian*), to look, guard, and *luken* (A. S. *lūcan*), to lock, fasten, etc. There is no reason why *sittest* (l. 89) “is to be pronounced *sitst*.” The note to l. 145, says “*To-swolle=to-swolze*,” which amounts to saying that “swollen”=“swallowed.”—to *priste* (l. 171) Stratmann thinks is a mistake for *so priste*. On *isome* (l. 180) note and glossary disagree.—*Plaidi mid foge and mid rigle* (l. 184) the note translates: “plead (debate) with (mutual) consent.” I think it means nothing more than the German “mit fug und recht,” or the Danish “med føie,” “with good reason,” etc.—*breme*, in *peg he were wile breme* (l. 202), “though he once led a dissolute life,” is translated in the glossary by “fierce, angry;” but the context suggests the meaning “dissolute,” and so the word has been understood by Mätzner, who gives, as the third definition, “kräftig, tüchtig, gewaltig, mächtig; auch von grosser Liebe” (referring to this passage). Coleridge (Glossarial Index) defines it by “eager, lustful.” Halliwell says “the term is still applied to a sow maris appetens.” Stevenson defines it by “addicted to female society. The primary sense of this word is bold, courageous; the meaning which it here bears is by no means common;” see his introduction to the poem. The word occurs again with the same meaning in l. 500.—*lust ich telle* (l. 267) the note translates: “I am pleased to telle;” it means: “listen, I (will) tell,” as in l. 263, etc. The note to l. 340 (*me ne telþ*) should read: “one esteemeth not.”—*un-wille*, in *harpe and pipe and fugeles songe Mislíkēþ, gif hit is to longe, Ne beo þe song never so murie, þat he ne shal pinche wel un-murie, gef he i-lesteþ over un-wille* (ll. 343-47), the glossary translates by “displeasure,” Stevenson by “dissatisfaction,” which I think is wrong. There is a noun *un-wille*, displeasure (A. S. *un-willa*), of which we have an instance in VIII A, 19 (*hire un-willes*, against her will); but *over un-wille* would then mean “over,” or “beyond displeasure,” which gives no sense. There is also an adjective *unwil*, or *unwille*, unpleasant,

reluctant, etc., as in l. 422 (*Evrich blisse him is un-wille*); cf. also VIII B, 29 (*þah hit hire un-wil were*), and *Ancren Riwele*, p. 238 (*mid un-wille heorte*); and *over-unwille* might be a compound adjective meaning “over-unpleasant,” “unpleasant to an unbearable degree.” But the best sense is got by regarding *un-wille* as=A. S. *on-wille*, “agreeable, pleasant” (Baskervill-Harrison), here used substantively; *over un-wille* then means, as our note rightly translates: “beyond what is desirable, or wished for;” Marsh and Coleridge understand it in the same way.—*blisseþ* (l. 435) means “rejoices,” not “blesses,” as the note has it. The note on *noping blete* (616) is wrong; it means: “not at all exposed,” as defined in the glossary and by Mätzner. The second line of *þe nigtingale at pisse worde Was wel neg ut of rede i-worþe* (ll. 659-60) the note translates: “Was wellnigh out of patience become,” i. e. had nearly lost all command of herself.” It means: “At this word the nightingale was wellnigh out of counsel become,” i. e. “at her wit’s end,” “at a loss what to say or do;” cf. German *rathlos*, Dan. *raadløs*.—*alre wundre mest* (l. 852) means “the greatest of all wonders,” not “most wonderful of all.” Stratmann reads: *alre wundre mest*.—*vor-pan* (l. 1662) means “therefore,” not “wherefore.”—*ibanned ferde* (l. 1668) means “ordered out,” or “summoned (thine) army,” as defined in the glossary, not “levied (thine) army;” cf. *Gen.* and *Ex.* 3213 (*Pharaon bannede vt his here*) and Morris’s note. In l. 1733, as Stratmann says, “*inc* would suit the context better than *unc*.”—*rente* (l. 1767) does not mean “tithe,” as given in the note, but “income.” In the note to l. 1785 strike out the word “all.”

A MORAL ODE.

Cf. “Zum Poema Morale,” by Zupitza, Anglia I, 5-38; also Anglia III, 32-33, IV, 406-410; “Das mittele. Poema Morale. Im kritischen Text, nach den sechs vorhandenen Hss. zum ersten Male herausg. v. Hermann Lewin, Halle, 1881;” rev. by Einkenkel, Anglia IV, Anz. 88-93, and Stratmann, Engl. Stud. V, 409; on the latter review cf. remarks by ten Brink, Engl. Stud. VI, 152, etc.

For *do* (B, 20) the Digby MS. has *doð*, the form one would expect.—*Doð to gode* (A, 24)

means, as in B, 61, "do for good," not "do for God."—*Many monnes sore iswynk ofte habbeþ unholde* (A, 37, ..habbeð ofte unholde B, 36) is translated in the note: "'Many a man's sore toil often hath ungracious ones,' i. e. a man often receives no return for his hard work." Lewin takes *iswynk* in the sense of "gain," "what is obtained by toil," and translates: "Manches Mannes sauer errungenen Gewinn haben oft die Widersacher," which is better. Stratmann translates *unholde* by "disgrace." The best sense would be got, if *unholde* could be an abstract noun meaning "ingratitude:" "'many a man's sore toil has (i. e. meets with, is rewarded by) ingratitude.'"—*And lutel he let on muchel wowe þe heorte is ille* (A, 73) is translated, "And he little esteems much offered wrongfully where the heart is evil," and *on wowe* in the glossary is rendered by "wrongfully;" *wowe* evidently means "vow," and the line reads very smoothly: "And little he esteems a great vow where the heart is evil." This is strengthened by the reading of the other text: *And edlate muchel gieue þan his herte is ille*, "and lightly esteemed [by God is] a great gift when his [i. e. the giver's] heart is wicked."—*ilóm* (A, 125) is a scribal error or a misprint for *ilome*.—*Senne lat þe and þu nah him þan þu hit ne miht do no more* (B, 129) the note translates: "Sin leaves thee, and thou hast it not when thou art not able to do it any more." It means: "Sin leaves thee, and thou [leavest] not it," etc., *nah* standing for *naht*, as in the Egerton MS.: *Sunne let þe and þu naht hire þanne þus ne miht do no more*.—*Ne bidde ich no bet bule ich beo ileled a domes day of benede* (A, 135) the note renders: "May I not better pray to be delivered from bonds on Doomsday?" I think it means: "I will neither pray nor make amends [*bet* from *beten*, to amend] unless I be released from bonds on Doomsday," which, however, does not give very good sense. The reading of the other text is better: *Ne bidde ich no bet bie ich aledes a domes dai of benede*, "I will neither pray nor make amends if I be released from [the] bonds [of Purgatory] on Doomsday."—*seollich* (A, 181, *sellich* B, 183) the note translates by "wonder," instead of "wonderful."—*seolf deonel myhte habbe mylce if he hit bigunne* (A, 214) is translated: "the devil himself might

have had mercy had he begun (i. e. sought) it." It means: "had he begun [to practice] it," as explained by Einkenel in his review of Lewin's book: "'wenn er sie (zu üben) begänne'='wenn er mit ihr (scil. der milde) anfänge'.... Wollte man frei übersetzen; so könnte man die ganze stelle etwa wiedergeben: Gott kann aller sünden vergeben. Wer seine gnade sucht findet sie gewiss. Selbst der teufel fände gnade, wenn er nur mit ihr begänne. Aber er ist erbarmungslos gegen die, so ihm unterliegen.'"—*unwinne*, in *þo þe ladeð here lif on werre and an unwinne* (B, 250), the first edition translated by "strife, enmity," which gives better sense than "joylessness;" *unwinne* would then express the abstract idea of *un-wine*, enemy, or it might be simply a strengthening of *winn*, strife, unless it is miswritten for *in winne*, in strife. The Lambert MS. (l. 246) has *in werre and in winne*.—*þat* (A, 262) means "to whom," not "to which."—*Ne þe ne wurp ful iwis worldes wele none* (A, 359) means: "Nor shall there be indeed aught of world's weal;" in the note strike out the comma and "nor."—*Of him to isiene nis non sæd* (B, 392) means: "None is satiated with seeing him;" the note and glossary are at variance.

GLOSSARIAL INDEX.

The following omissions have been noticed in the glossary: *ache*, eternal (XVII, 64); *aud*, also (I, 56); *and*—*and*, both—and (I, 159-60, 200; XVIII, 698); *bærnenn* (V, 1529); *befel*, *befell* (I, 3, 4); *bi-tacnunge*, betokening (III B, 15); *bi-waken* (XV, 2444, given in the notes); *clackes*, makest noise (XVI, 81); *dennet*, couched (X, 7); *dune*, hill (XIX, 154); *erndinge* (XIX, 581), translated "progress" by Lumby, "intercession" by Mätzner, and "Botschaft" by Wissmann; *egzwhær*, everywhere (V, 1096-7); *feht*, fight (VI A, 239); *flitte* (XIX, 713, given in the notes); *flocc* (V, 1498); *funde*, found, weak pret. sing. (VI A, 595, given in the first ed.); *honde*, hounds (XIX, 598); *idrezen*, p. p., performed, endured (III B, 75); *iknowe*, in the phrase *was iknowe*, acknowledged (XIX, 995); *ileanett*, lent (VII, 39); *iliue* (VI A, 43); *inc*, you two (VIII A, 113, B, 139, given in the notes); *incker*, of you two (VII, 209, given in the notes); *into*, in, or through-out (XVI, 1758); *i-peint* (XVI, 76); *kinliche*,

kingly (VI A, 346); *læresst* (V, 1195); *lefte*, remained (XIX, 647); *lie*, tell a lie (XIX, 1487); *lihting*, dawn (III A, 82, given in the notes); *manian*, many (a) one (VI B, 226); *nohtes*, "of no account" (VI A, 163, given in the note); *of-herde*, heard (XIX, 41; in the text of *of* and *herde* are not connected, and *herde* is given in the glossary; but the verb is *of-herde*); *oftesiðen* oftentimes (IX, 146); *ore*, beginning (XVII A, 179, B, 181); *oper*, otherwise (XVII A, 153, *oðer* B, 149); *rihte up*, raise up (IX, 280); *seol-cuð*, strange (III A, 19); *sithon* (II, 50); *slep*, sleeper (IX, 88: *he is þes deofles bermes slep*, he is the devil's bosom-sleeper; cf. "chimney-sweep," "boot-black," etc.); *spuse*, husband (XIX, 1007); *strenges*, strings (II, 25); *told*, p. p. of *tellen* (XV, 1993); *panne*, thence (XVII B, 141); *preoien*, thrice (VI A, 554); *þurue*, need (VII, 69, given in the gram. introd.); *unwil*, *unwille* (VIII B, 29; XVI, 422); *vliþe*, flies (XVI, 600); *uorst*, frost (XI, 38); *vych*, each (XVII A, 89, 111, 115, etc.); *wise*, guide, direct (XIX, 237); *wit=witeð*, guards (XVII A, 83, B, 84); *witertuker*, more plainly (VII, 138); *wunder*, adv., wondrously (VI A, 426, etc.); *w[u]rt*, wort, herb (XIV, 168); *zele*, gate (III A, 14).

Besides the corrections of mistakes in the glossary, expressly or implicitly made above, I may still note the following: *æhtene* (VI, 468) means "eighteen," as given in the notes.—*æn* (VI, 421) is the preposition "on."—*æness* (V, 1078) means "once," not "at once."—*agte* (XV, 2090) is given twice with different meanings; strike out the first.—*allswa* (V, 1290) means "thus" or "likewise," and *als* (XV, 2168) means "as," not "also."—*anan* (V, 1105) means "continually," as given in the note.—*arnde* (XIX, 1247) should be referred to the weak v. *rennen*, not to *eornen*.—*as* (VII, 194, 203) means "where." A. S. *æt-rennan* (s. v. *attrann*) means "to runaway."—*bilef* (XV, 2197) should be referred to its own strong infinitive *biliuen*, not to the weak *bilæuen*. If *bileue* (VI B, 105) is sing., *ileuen* of text A is also sing.; the final *n* would only be a case of *nunnation*, so common in this text.—*bine* (I, 103) is not a preposition, but=*bi ene*, "by one," as *bi éne* in I. 7. On the quantity of A. S. *bysn* (s. v. *bisne*) see an article by Kluge (P. & Br. Beiträge VIII, 535), who thinks the vowel is long. The spelling in Orm

points in the same direction.—*bi-speke* (XVI, 1738) means, as the context shows, "agreed upon," and it is so defined by Stevenson and Mätzner.—*bleike* should have been given as plural; the sing. is *bleik*; O. N. *bleitr*.—*bodes* (XII, 299) means "offerings" or "promises," not "commands;" cf. the note.—*buð* (IX, 139) means "buys," not "is."—*clenche* (XIX, 1514) means "to strike" (Mätzner) or "twang" simply, not "twang the harp;" or perhaps "make to clink" (Stratmann).—*dennede* (XII, 36) means "couched," not "dwelt."—*doweðes* (XIV, 177) is gen. sing. The reference under *drou* should be XVIII, 705. In the definition of *drupnin*, strike out "to be."—*edmodnesse* (XI, 79) means "graciousness" or "gentleness" (as Morris translates), not "humility;" cf. *æddmodnesse* (V, 1515). The second part of *ed-sene* is not the p. p. *sewen*, but the word corresponds to the A. S. *ēðgesýne*, where *sýne* is an adj.—*faire*, in the passages referred to (XIX, 22, 161) is in the plural.—*ferde*, army, in all the passages referred to, is in the sing., as given in the first edition.—*fange* (XIX, 721) means "grasp."—*forleosen* means simply "lose" not "lose wholly."—*formest* (I, 58) is an adv.—*forrpi* (V, 1182) means "therefore;" it is in Dan. and Norw. that the word (*fordi*, *fördi*) regularly means "because."—*forsake* (XIX, 751) is miswritten for *forsoke*.—*freoliche* (X, 103) means "comely."—*gezgnepp* answers, in meaning, rather to Icel. *gagna*, be of avail, than to *gegna*, suit, and is so derived by both White and Skeat.—*gret* (for *gredeð*, XVI, 1665) should be given under *grede*, "to cry out," not under *greten*, "to weep." With *groten* might be compared O. N. *gráta*, to weep.—*halen* (XVII B, 161) is pret. pl., not p. p.—*has* (XIII, 78) is=*ha+hes*, not *he+hes*.—*hatte* (II, 92) is present. The definition of *heater* was not improved by changing it from "garment" (ed. I) to "clothing."—*helen* (XVII A, 166) is pret. pl.—*here* (XVII B, 45) is given twice, with different definitions. In A. S. *here*, *herian*, etc., the vowel *e* is short. The reference under *heriende* should be VIII A, 9. The reference IV B, 94, under *hest*, should come under *este*.—*hete* (V, 1404) means "hate."—*hudde* (XIX, 1210) is pret. sing.—*hule* (XII, 253) means "hole," not "owl."—*husbond* (XIX, 739, 1051) is miswritten for *husebonde*.—

iblessied (III A, 6) is misprinted for *iblis-sied*.—*i-leten* (IX, 225) means simply "let," not "let flow."—*i-sene* (XVI, 275, 624, 846; XIX, 92) is not the inf. "to see," but either its past participle, or, more likely, it corresponds to the A. S. *gesēne* (*gesyne*, etc.), visible, evident.—*iseoð* (VII, 73, quoted under *i-seon*) is=*i-seoð*, in sooth. In A. S. *slitan* (s. v. *i-slit*) the vowel *i* is long.—*at the laste* (quoted under *laste*; cf. note to I, 9) is referred to Icel. *á lesti* (= *á leisti*), on the track, A. S. *on lāst*, Goth. *laists*, track, footstep. This explanation of *at last*, as coming from A. S. *on lāst*, was first given by Sweet, in his edition of the Cura Pastoralis, in a note (II, 474) on *on lāst* (I, 21, l. 10; the other text has *on last*), and has been adopted by Skeat in the Supplement to his Etymol. Dict., p. 814. Sweet's argument is not convincing, and I wish here to state my belief that *at last* has nothing to do with A. S. *on lāst*. In the first place, the two phrases differ widely in meaning, *on lāst* (with a dative) meaning "on the track of," "behind," "after," etc., and only improperly "at last." Secondly (and this is the strongest reason), *on lāst*, according to the general rule, would have become *alast*, just as *on linc*, *on lofte*, *on weg*, etc., became *alive*, *aloft*, *away*, etc. Thirdly, the expression for *at last* in Early English is very frequently *at the laste*, with the definite article, which removes it still farther from *an lāst* (cf. *at the laste*, XVIII, 637; *at the last*, Tale of Gamelyn, 8; *be þe latst*, I, 9, 80, etc.). From these reasons it appears, I think, that, although *at last* may have supplanted the A. S. *on lāst*, it has etymologically no connection with it. The reference under *leten* (A, 2.) should be XVII A, 253 (instead of 153), and *leten* is there the p. p., meaning "neglected."—*lowen* (XVII A, 165) in the pret. pl.—*lyne* (XIX, 681) means "line," not "net."—*midt* (XV, 2184) is the verb "might."—*nomeliche* (IX, 27) is an adj.—*ore* (IX, 7) is quoted twice, with different meanings. For *over-seȝ* should have been given the reference XVI, 30.—*sammen* and *sommen* mean "gather," "collect."—*shrinen* (s. v. *schriuen*) is misprinted for *shriuen*.—*scyft* (I, 136) means "divides," as explained in the notes.—*soðen* (VI A, 52) is in the acc., not in the dat.—*spale* (XVI, 258) seems to mean "rest," as it was defined in the first

edition; Halliwell gives "pleasure, relaxation" as one of the meanings of *spell*. In XVI, 264 *spelle* means "tale," "fib," not "long speech." For "servants," the definition of *swein*, read "servant." To the definitions of *taken* should have been added "hand," "giue," as in XIX, 800, 1066, 1141, etc., a very common meaning of the word in Early English.—*telp* (XVI, 340) means "esteems," as given in the first edition.—*ponc* (VII, 22) is sing.—*prinne* (V, 1144; XVIII, 716) is an adj., as given in the first edition; in XVIII, 594 there is no reason, as Zupitza has shown (*Anglia* VII, p. 146), to read *prinne*, with the meaning "three." In Goth. *unleds* (s. v. *un-lede*) *e* is long.—*un-pinedd* (V, 1367) is miswritten for *unn-pinedd*.—*unweommet* (VIII A, 22) means "unstained," not "without injury."—*don a virst* (XVII A, 38) means "put in delay," as the note gives it, not "make a delay;" cf. *Havelok the Dane* 1337: *And do þou nouth onfrest þis fare*; *a* is a preposition.—*wanreðe* (IV B, 48) should be *wanrede*.—*wantruce* should be *uanantruce* and come under *V*, with the reference I, 141.—*waren* (XV, 2154) means "provide for," or, as Mätzner explains it, "guard."—*wear* (XVI, 1638) means "aware," as given in the notes, not "wary, cautious."—*weste* (XIX, 1191) is a noun.—*wil* (XV, 2372) means "wish," "desire."—*witter* corresponds to O. N. *vittr* rather than to A. S. *witol*. The reference under *wo*, "sorrowful," should be XIX, 115.—*wrien* (XVII A, 166) is the pret. pl.—*wurppenn* (V, 1378) means "to become."—*ydel* cannot mean "empty" in XVI, 917.—*yelde* (XVII A, 46, *ȝielde* B, 45) means "tribute."—*ȝeien* (VIII A, 97; *ȝeizeð* III A, 41) corresponds rather to the Norw. reflexive verb *jöya seg*, to wail, for instance *jöye meg* (*jeie me*, etc.), dear me! than to Icel. *geyja*, to bark.—*gewold* (I, 64) is the pret. subj. pl.

From what has been said above, it will appear that, although this second edition, as I remarked at the outset, is much better than the first, there is still room for improvement. It has also been made apparent that if the books and articles I have referred to (and a great many more references could have been given) had been more carefully consulted, most of the mistakes pointed out above might have been avoided. Yet it remains to be said that *Specimens of Early English*, vols. 1 and 2, are the best books we have for beginning the study of Early English.

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SPANISH *yerto* = ITALIAN *erto*,
whence *enertarse*.

In Gröber's *Zeitschrift für romanische Philologie* VI 119, Baist discusses Sp. *yerto* as follows: "Diez E. W. IIb übersetzt das Wort mit 'struppig'; es heisst aber 'starr,' 'erstarrt.' Seiner Herleitung von *hirtus* widerspricht der Diphthong. Vielleicht ist das Adjectiv erst aus dem Verbum *enertarse enyertar* geschlossen und kommt von *iners*." Professor Knapp, in the vocabulary to his Spanish Readings, derives *yerto* from Lat. *erectus*. I have another explanation (partially coinciding, in a certain sense, with that of Professor Knapp) to propose, which seems to me more satisfactory as well for the form as for the meaning, and which I have desired to present somewhat more in detail than was practicable in my recent criticisms of Prof. Knapp's etymologies (cf. MODERN LANGUAGE NOTES, vol. I, pp. 117, 142 ff.)

Just as It. *ergere* (for Lat. *erigere*) has given *erto* 'erect,' 'steep' (i. e. Lat. **ertus* for *erectus*), so Old Sp. *ercer* (= *ergere*, cf. E. W. IIb s. v. *erguir*) gave first **erto*, whence *enertarse*, 'to set one's self erect,' hence 'to grow stiff;' and later, (by the regular Spanish diphthongization of Lat. *ē*) *yerto*, 'erect,' 'rigid,' whence *enyertarse*.

In this explanation the origin of the forms may be said to be entirely satisfactory; as for the development of the meaning, it appears to me to be equally so. As a matter of fact, in the *Diccionario Universal Español-Latino*, por D. Manuel de Valbuena, Madrid 1822, the definitions of *yerto* are given in the following order: "*derecho*, tieso, inflexible, áspero." In regard to *enertarse*, its meanings are equally amenable to the above explanation. Bouret's dictionary defines the word: "Arrecirse, helarse, quedarse yerto ó en inflexible rigidez glacial." Some of the dictionaries, however, define *enertarse* 'to be inert,' and since Diez does not treat the word, it is probable that he accepted *iners* as its etymology.

I am surprised that this interesting group of words (cf. also Old Provençal *erdre*, etc., Raynouard's *Lexique Roman*; Modern Provençal *erto*, *erze*, Mistral's *Dictionnaire*; Raetian *erti*, Diez E. W. IIa s. v. *erto*) has not been

taken up by Gröber in his most valuable articles on *Vulgärlateinische Substrata romanischer Wörter*, appearing in Wölfflin's *Archiv für lateinische Lexicographie u. Grammatik*, vols. I, II and III.

H. A. TODD.

A PROPOSED CURRICULUM OF GERMAN READING.

In closing my review of Paulsen's "Geschichte des gelehrten Unterrichts in Deutschland" in the February number of the NOTES I promised to sketch a plan for a more thorough study of the German classics in those colleges which have made German an equivalent for one of the ancient languages. A glance at the present state of the question still seems to justify such an attempt.

It is an indisputable fact, that the German courses of our colleges are mainly left to the discretion of the teacher, and hence vary according to his individuality, his tastes, his scientific and pedagogical abilities. The difference in the character of our various institutions, their divers aims and finally the individual freedom of our educational system, seem to demand a variety in these courses and to present obstacles to the introduction of a uniform plan of studies, such as exists in countries where education is in the hands of the government. There are however, a number of American colleges which unite in the undivided aim of giving their students the best practicable course in German, based upon sound principles and approved methods. Various as the latter again may be, I believe an agreement upon common scientific ground to be possible; and it is for the representatives of progressive views that this discussion is especially intended: pedagogical empirics, who treat their "Leibmethode" as an esoteric doctrine or a *nostrum*, are naturally excluded. And no teacher of broad views will find the individual freedom of his choice restricted by an agreement as to a generally acceptable course of German reading. Ignorance alone can pretend that the vast field of classical German literature offers but a small number of texts which may be read. But while the adoption of a more uniform plan of German reading, guided by principles still to be ex-

posed, would tend to raise the common standard of Modern Language study, it might also encourage some enterprising publisher to give us a series of well-edited texts, embodying that plan in its main features. The spirit of purely mercantile speculation, which has hitherto so seriously injured the esteem in which our studies are held in this country, would thus be limited to spheres which are outside the range of serious purposes and endeavors.

I believe it has been pretty conclusively established (cf. MODERN LANGUAGE NOTES p. 39 ff., Transactions of the Modern Language Association of America 1884-5 Vol. I, p. 156 ff.) that the study of the German classics ought not to lose itself in mere grammatical formalism if it hopes to accomplish its highest, its only real purpose. Considerations of syntax and of style, discriminations of idiom and of synonym, will of course constantly suggest themselves to an intelligent teacher when reading a text, but surely none but a barbarous mind can deliberately set about teaching the rudiments of grammar through the medium of a work of art. The grammar test can easily be applied by stricter requirements in our entrance examinations, and when this is done the discouraging sight will perhaps be gradually done away, of students, unable to read ordinarily difficult modern German, being expected to dabble in the difficult problems of historical German grammar.

Like the reading of the Greek and Roman authors in the best periods of Humanism, the study of the German classics has to be made the means of a "higher education," as Goethe expresses it, and fortunately German classical literature contains the material necessary for this purpose. It furthermore represents in its historical development a gradual realization of the modern human ideal, which finally culminates in the maturest productions of Goethe and Schiller. As it will be the purpose of our instruction to unfold this ideal before our pupils, not by talking and sermonizing, but by awakening an enduring enthusiasm, based upon a thorough understanding, which again must be obtained by rational pedagogical methods, it seems as if a curriculum of German reading historically so arranged as to reflect the gradual development of that ideal might essentially

contribute to the building up and strengthening in the student of the same ideal within himself.

This historical principle, which lies at the basis of our proposed plan, must needs be defined and limited by practical considerations resulting from the age and capacity of the student, and the time allowed for German in the courses of our colleges, which according to the opinion of many teachers is very often insufficient. Corresponding with the respective age of the pupils, there may be distinguished three forms of understanding, the first of which I prefer to call by the German name, "*anschauliches Verständnis*.*

Evidently the readings at this stage must be selected with the intention of producing a poetical effect upon the pupil, introducing him into the ideal world of poetry and making the "Nachempfinden" the chief object of our instruction. The linguistic and grammatical difficulties of the texts must be equally adapted to the capacity and knowledge of students of this age. After having been introduced into the reading of German by the aid of some of Grimm's Märchen, which cannot be replaced by anything equal to them in classic simplicity of style and matter, I propose the reading of a selection of Uhland's, Schiller's and Goethe's easier "Balladen" and "Romanzen," to precede less difficult dramas, like "Minna von Barnhelm," "Tell," "Goetz," "Maria Stuart" and finally "Egmont." The reading of Uhland seems to have been neglected somewhat in our country, although I can, from experience, give the assurance that he offers both in language and subject-matter, an excellent transition from the first stage of reading to the more difficult works of Schiller and Goethe belonging to the same category. It is of no importance that he does not belong strictly to the classical school so long as he helps to promote the "*anschauliche Verständnis*" which is here had in view. The "notes" which are to accompany these texts should be chiefly grammatical, avoiding giving more than is absolutely necessary for such training.

The "*historische Verständnis*" would now indicate the second stage in a course of reading leading to a "higher education." By this I do

*Zeitschrift für das Gymnasial Wesen, XX, 10.

not mean historical explanations, which, to a certain degree, must be given with the former class of readings. But while it would be pedagogical folly to expect the immature beginner to enter into the æsthetic intentions of the poet or into the relations of his work to his personality and to his time, it will now be in order to make him acquainted with the deeper ideas which pervade the poetical creations which he is called upon to study. At this stage I propose the reading of "Hermann und Dorothea," "Wallenstein" or "Braut von Messina," "Nathan" and "Iphigenie." Parallel, however, with these, a number of critical and æsthetic essays should be read, which may easily be edited in a handy volume. This collection, while presenting excellent specimens of more difficult German prose, would necessarily show the development of æsthetic law in the minds of the poets, and might well embrace the following: extracts from Lessing's "Laokoon" and "Hamburgische Dramaturgie" relating respectively to the epos and tragedy; extracts from Herder's *Kritische Wälder*; Schiller's reviews of Goethe's "Egmont" and Bürger's *Gedichte*; and Schlegel's classic essay on Goethe's "Hermann und Dorothea." It may be seen that most of these essays pertain chiefly to formal æsthetic principles, the laws and means of poetical representation. The æsthetic element, however, cannot be separated from the ethical in German poetry of the last century, and thus the reading of "Nathan" and "Iphigenie," which for this reason I have placed at the end of this stage, points to a third grade of understanding: the "*philosophisch-kritische Verständnis*." It now becomes necessary to treat of the ethical ideas forming the very centre of the modern human ideal and to follow its highest artistic manifestations; as well as the philosophical process on which it is grounded in the minds of the poets. Here a well-edited collection of the philosophical poems of Schiller and Goethe would be of great service, the reading of which might be followed by "Tasso" and finally by "Faust." Equally necessary, and concluding the whole course, would be the study of Schiller's great treatises: *Über naive und sentimentalische Dichtung*;" *Über Anmut und Würde*;" one or two of Fichte's "Reden an die deutsche Na-

tion;" and Schiller's most important and difficult work: "Briefe über die æsthetische Erziehung des Menschen."

Having completed a course of German reading such as I have just described, the student would leave college with a thorough understanding of one of the most important periods in the history of the human mind; by the study of the masterworks of art and criticism his own judgment would have been matured, and probably he would carry with him the inspiration of that idealism which as a natural consequence of their classical literature has secured to the Germans their success in so many fields of art and science. There is no doubt that we need more of this idealism in our own country, but it is a wrong assumption of some of the classic philologists and one not sustained by the test of experience in America, that "idealism" can only be attained by the reading of the ancient classics. Would not a careful study of Schiller's "Anmut und Würde" or "Æsthetische Briefe" enrich the mind of the student at least as much as one of the easier dialogues of Plato, which are generally read in the German Gymnasium and sometimes in the American college? Probably even more, for the greater linguistic difficulties of the latter interfere with the free understanding and assimilation of the subject matter by the student.

The introduction of such a course of reading presupposes, of course, a teacher who knows more than parsing, or even the historical development of German phonology; for experience in Germany of late has proved how much German instruction has suffered through teachers having only this one-sided though now ultra-fashionable training.* But I am confident that, by giving our students a thorough foundation in modern German, we shall educate among them good future teachers, who will be well prepared to enter on the study of Germanic philology.

In conclusion I beg leave to submit with all modesty the above-proposed curriculum of German reading to the kind consideration of those of my colleagues who may already have shaped the courses in their own colleges in accordance with similar principles.

JULIUS GOEBEL.

*cf. Burdach, *Anzeiger für d. A. und d. Lit.* 1886, S. 134-134.

CORRESPONDENCE.

SIRS:—A passage in the letter of Mr. Horace Howard Furness, published by Dr. Bright, in the last number of the MODERN LANGUAGE NOTES, has occasioned considerable surprise in competent circles, particularly as coming from such a source. I am referring to lines 26-34 on page 218. Inasmuch as this passage touches the respective merits of the English and German literatures, I am convinced that there is no reader of the NOTES who has not already formed his own estimate of the value of Mr. Furness' singular remark. But the passage in question is not purely critical; it seems to have reference to the popular opinion prevailing in Germany with regard to the native literature, and as such, is apt to mislead the large number of those who have never lived among the Germans in their own country. I should therefore be obliged if you would insert in the next issue of the NOTES the following remarks which, I am confident, will be of interest to a large portion of your readers.

Mr. Furness says "other nations are turning to English literature as to *the* literature of the modern world." This is decidedly incorrect as far as the Germans are concerned. Shakespeare's works, made accessible to everybody by the excellent translation of Schlegel and Tieck, are certainly household books in Germany, and Scott, Byron, Longfellow and Tennyson are familiar to every educated German; but Goethe and Schiller are valued more highly than any of them. The Germans are proud of their literature and would never think of subordinating it, as a whole, to that of any other country. As a dramatist, Shakespeare is generally acknowledged to be superior to either Goethe or Schiller; as a lyricist, the reverse is the case and this point will hardly be contested, even by the most ardent admirers of the great English poet.

Furthermore: "The Germans . . . are forced to poach on our manor and hunt abroad because they have no such game at home." . . . Apart from the objectionable form of this proposition, Mr. Furness might have considerable difficulty in proving the contents of it, if he was called upon to do so. Perhaps Mr. Furness was thinking of the *revival* (it was

not the *beginning*, as he has it) of literary life in Germany "a hundred and fifty years ago." German literature is deeply indebted to Shakespeare and Milton and to some extent also to Richardson and Young, Fielding, Sterne and others for the powerful and prevailingly wholesome influence their works have exercised on the German poets of the eighteenth century; but there is a difference between adopting a new principle, because it is better than the old one, and "poaching." According to Mr. Furness, Chaucer was a poacher because he imitated French and Italian models; Shakespeare was a poacher because in writing his plays he made free use of Plautus, of Ariosto, Belleforest and others.

But Mr. Furness is referring to the present time, at least to the nineteenth century. Here his mistake is still more obvious. Ever since the general fermentation, the "Sturm und Drang" of the eighteenth century was over, German literature has been independent, has had an individual character of its own; it began in its turn to influence the literature of England, more than it had ever done in former centuries.¹ Witness the poets of the Lake School, principally Coleridge. Byron admired the genius of Goethe and dedicated to him his "Werner;" Walter Scott, Coleridge, Carlyle and others did not disdain to translate, themselves, parts of Goethe's and Schiller's works into English.

Mr. Furness continues "and so they have societies and magazines devoted to the study of English." This statement is too vague to be intelligible. Perhaps Mr. Furness was thinking of the German Shakespeare Society. But there is a Goethe Society as well. By the "magazines" he meant perhaps the annual reports of that body. But however this may be, to infer from the existence of such "societies and magazines" that the Germans turn to English literature as to *the* literature of the modern world, and that "they are forced to

¹A very opportune sketch of the literary relations existing between England and Germany long before "the beginning of literary life in Germany a hundred and fifty years ago" has since been furnished by Prof. Thomas in his review of Herford's excellent work, p. 291 of the first volume of this journal. As a comment upon Mr. Furness' views, it is none the less striking for being unintentional.

poach and hunt abroad," etc. etc. is, to say the least, singular logic. The same applies to the remark concerning France. The fact that the French are editing Shakespearean plays for schools, proves nothing at all; any teacher knows that there are dozens of English school editions of German and French plays, sometimes six or eight of one and the same piece, as for instance of Minna von Barnhelm. As to the opinion the French have of English literature, they are the last nation on earth to acknowledge it to be superior to their own.

It is to be deeply regretted that statements so entirely at variance with the facts should be made by a man whom Dr. Bright calls "an English scholar of high distinction"—all the more so because, clad in the language which Mr. Furness has seen fit to use and which is anything but that of dispassionate literary criticism, they cannot fail to produce an unfavorable impression both in our own country and abroad, principally and most justly so in Germany.

HUGO SCHILLING.

Wittenberg College.

It must be borne in mind that Mr. Furness' letter, though made public by the press, was clearly never designed for the columns of a scientific journal. Its generally interesting character, however, as embodying an earnest appeal to the authorities of High Schools to have wise regard to the "general awakening to the resources of English, in which our colleges here at home are sharing," was thought to warrant a wider circulation among the specially educational public than could be expected under the conditions of its original appearance. This letter was therefore given to the readers of this journal for the purpose of showing the deep interest which the great Shakespearean scholar has manifested in the lower forms of instruction in language. As it was hoped, the letter was found to be suggestive in many ways, and Dr. Schilling is one of a number who at once expressed a desire to give expression to thoughts relating to one and another portion of it. Dr. Schilling has given us an interesting letter in which, while justly correcting Mr. Furness at points where more careful statements were required, he has however, as it seems to me, taken the general tenor of Mr. Furness' words in a too serious mood. To which nation "the literature of the modern world" is to be accredited, is by pardonable partiality excluded from the domain of profitable discussion; but to the

playful obliquities of Mr. Furness respecting the age of the "literary life" of Germany, it is well enough, perhaps, to check the smile before it become misleading.

J. W. BRIGHT.

A PROPOSED MODERN LANGUAGE ASSOCIATION IN CANADA.

In the last number of the NOTES, one of our contributors gave an interesting account of the establishment of a Modern Language Association in Germany. It is with special pleasure that we are able to call attention to the preliminary steps taken for founding a second Society of the kind on this side of the Atlantic. Our Canadian friends have taken hold of the subject with spirit, as the following program, sent us by the Secretary, Prof. J. Squair, of University College, Toronto, abundantly shows. It is an evidence of the activity prevailing in this department of learning in Canada and of the strong desire to have unity of action among those whose interests lie in this field.

With so admirable a system of practical modern language instruction as exists in the Secondary schools of Ontario, her professors and teachers may expect to move forward with good results now that they are about to unite their forces in the struggle toward higher scientific work. We would, therefore, congratulate them on this important step and wish them all possible success. The program reads as follows:

At an informal meeting of persons interested in the study and teaching of Modern Languages (including English), held during the Session of the Ontario Teachers' Association in August last, it was decided to endeavor to form a Modern Language Association for the Province of Ontario, and I was appointed Provisional Secretary, with instructions to make arrangements for a meeting at an early date. * * * * I have been advised by Modern Language men with whom I have conferred to arrange for a meeting, to be held on Wednesday, the 29th of December next, in University College Y. M. C. A. Buildings, at which the following programme will be presented:

WEDNESDAY, DECEMBER 29TH.

11 a.m.—Appointment of Committee to draft Constitution.

2 to 4 p.m.—Organization, Election of Officers, and other business.

4 to 5.—“The Status of Modern Language Study in Ontario.” G. E. SHAW, B.A.

7.30 to 8.30.—“The Uses of Modern Language Study.” F. H. SYKES, B.A.

8.30 to 9.30.—“French in University College.” J. SQUAIR, B.A.

9.30 to 10.30.—“Methods of Teaching Moderns to Beginners.” A. W. WRIGHT, B.A.

THURSDAY, DECEMBER 30TH.

10 to 10.30.—Address by DANIEL WILSON, LL.D.

10.30 to 11.30.—“Examinations in Modern Languages.” R. BALMER, B.A.

11.30 to 12.30.—“English Literature and Grammar.” E. J. MCINTYRE, B.A.

Ruthenisch-Deutsches Wörterbuch, verfasst von EUGEN ŻELECHOWSKI, k. k. Gymnasial Professor in Stanislaw. Lemberg, 1886.

The dictionary of the Malo-Russian or Ruthenish language, as it is sometimes called, now in course of publication by Professor Żelechowski, of Stanislaw (Galicia), will be welcomed by many students. Up to this time we have been obliged to content ourselves with imperfect dictionaries or scanty vocabularies. *The Deutsch-Ruthenisches Handwörterbuch* of Professor Partitzki (Lemberg, 1867) was unfortunately not followed by a Ruthenish-German part. The vocabulary of Piskounov (Odessa, 1873) is but meagre, and the student who wished to make himself familiar with the works of Shevchenko, for example, had to pick his way carefully through thorny paths without any adequate guide.

The Malo, or Little Russian language, as it ought properly to be called, the term Ruthenish being without meaning—is spoken by upwards of sixteen millions of people, scattered over Southern Russia, Galicia, Bukovina and part of Northeastern Hungary. The expression Little Russia (Russian: *Malaya Rossia*) is found as early as 1292 in a Byzantine writer. The

terms Ruthen, Russniak, are only corruptions of the word Russian. They appear, however, early.

There has always been considerable dispute as to whether it should be considered a dialect or a language—a matter in no case easy to decide. It is sometimes a political question, and the discussion has probably been influenced by political views in the present case. Certainly, if Kiev had remained the capital of Russia, Malo-Russian would have become the predominant dialect. We shall probably do right in following Miklosich, Schleicher and Jagić, and shall consider it to be a language. The first of the three in his great ‘Comparative Grammar of the Slavonic Languages,’ treats of it under a separate heading. As might be imagined in the case of a tongue which has been so little studied, and can shew but a scanty literature, the orthography varies considerably. Thus it is different in Osadtza, author of a grammar, Żelechowski and Barvinski, compiler of a reading-book (*Chitanka*). Osadtza employs *ž* and *š*; these, however, are rejected by Żelechowski, who also uses a special letter for the ordinary hard sound of *g*, and employs the Cyrillic *g* for the sound of *h*, so common in Malo-Russian. A very fantastic spelling was adopted by Gattzouk in his *Ouzhinok Ridnogo Pola*, ‘Gleanings from a Native Field’ (Moscow, 1857), but it does not seem to have been employed by any other writer.

The Malo-Russian language is now in a fair way of being properly studied: there is the excellent grammar of Michael Osadtza, a pupil of Miklosich, 1864, in which the language is treated quite scientifically just as Šuman, another pupil has done with Slovenish (*Slovenska Slovnica*, Laibach, 1882), and now we have a copious dictionary which is appearing in parts, and has already reached the letter *u*. It has formed the subject of a favorable article in the Philological Review (*Prace Filologiczne*) of Warsaw, from the pen of Dr. J. Hanusz. The dictionary is very copious, and I have frequently tested its utility. It will be a great advantage when we get the remaining letters of the alphabet.

The useful Chrestomathy of A. Barvinski appeared at Lemberg in 1870, in three parts. The first is devoted to the popular literature,

and the folk-songs of which the Malo-Russians have a goodly store; and the other two are filled with selections from the printed literature, beginning with Kotliarevski (1769-1838) who made himself celebrated by his burlesque of a portion of the 'Eneid.' Some of the Little Russians, however, do not regard this production with pleasure, but consider that it is calculated to bring the language into contempt. Extracts are given from about forty authors, by far the most celebrated being Taras Shevchenko, of whom I published a short notice with a few extracts in Macmillan's Magazine, (April, 1886). The Novelists Kvitka and Madame Markovich, who writes under the *nom de guerre* of Marko Vovchok, have earned considerable reputation in Russia, and P. Koulish has produced some valuable works. A fine collection of the *Doum*, or popular legendary poems corresponding to the Russian *blini* was commenced by Messrs. Dragomanov and Antonovich, but it never got farther than the second volume, of which, indeed, only a portion appeared. Dragomanov also published a good collection of folk-tales (*Malorousskia Narodnia Predania i Razskazi*, Kiev, 1876). He now edits a Malo-Russian Journal, 'The Commune' (Hromada), at Geneva, of ultra-liberal tendencies.

The phonology of Little Russian is curious: the Great Russian *ye* (expressed by the letter *ya*) and *o* frequently become *i*, as *richka*=*riečka*, a river, *kin*=*kon*, a horse, and the thick *l* (the barred *l* of Polish) becomes *v* or *ou*, especially at the end of a word or before other consonants, e. g. *pisaon*=*pisal*, he wrote; *dovgo*=*dolgo*, long. The language resembles Polish in having no present participle passive, and it has incorporated many Polish words (e. g. *Shukati*=Pol. *Szukać*), as might be expected when we remember how long the people were under Polish rule. These, however, must be carefully sifted, but the time has hardly yet come for an etymological dictionary of the language. There is also an occasional use of a diminutive infinitive in *tiki*=*tochki* as *spatochki*, to sleep a little.

There are several dialects, among which may be specified that of the Ukraine, the dialect of the Gouzoules and Boiki in Bukovina, the Red Russian of Galicia and the Ugro-Rus-

sian spoken to the North of the Carpathians. In the Red Russian dialect the suffix of the infinitive is *ti*—as in the Church Slavonic; this in the dialect of the Ukraine has been softened into *ti*, especially before the reflexive *sa*. The dialect of the Gouzoules may be seen in the poems of Fedkovich. The peculiarities of Ugro-Russian have been discussed by the late Prof. Sreznevski, of the University of St. Petersburg, and many of them are given in the *Ugro-Rousskia Narodnia Piesni*, published by Devollant in the Transactions of the Imperial Russian Geographical Society (St. Petersburg, 1885).

W. R. MORFILL.

Oxford, England.

WILHELM BODE: *Die Kenningar in der angelsächsischen Dichtung*. Mit Ausblicken auf andere Litteraturen. Darmstadt und Leipzig, 1886. [Strasburg Dissertation].

The dissertation-writers are rushing into a new field, and have already surveyed a goodly quantity of ground which the philologists of a past generation either feared or forgot to tread. The study of purely poetical style, it is true, has been from time immemorial the favorite poaching-ground of makers and lovers of Rhetoric; writers on Aesthetics have devoted to the subject a large space in their *hortus siccus*; but till within a decade or so, little work had been done on the lines of the historical method. In 1875 appeared, as we all know, Heinzel's essay "Ueber den Stil der altgermanischen Poesie,"—a suggestive and almost brilliant study. It called out a number of dissertations, among which the most noteworthy—I postpone my formal exceptions and rebuttal to a part of it—was Hoffmann's paper (*Eng. Stud.* VI, 163 ff.): 'Der bildliche Ausdruck im Béowulf und in der Edda.' Still better, in my opinion, is the dissertation now before us. It is confined not only to a particular manifestation of poetical style, but to a particular literature,—a literature easily mastered and vexed by comparatively few distracting elements. Decidedly the weakest part of Bode's work is his attempt—though he is modest enough in his profession—to collect parallel examples from other literatures. Except in the case of O.-S., these are simply pro-

voking in their meagre and fortuitous character. Even the impartial range of selection—from "Tom Jones" to "Sankey's Songs and Solos" (cf. pp. 35, 74, 86)—does not quite reconcile us. But these are only the outward flourishes. Bode has mastered his subject, has thought out his position clearly, and writes with the ease of conquest. Pitfalls of fine writing, of elegant trifling, are dug for every step of the wanderer in this field of study; but Bode has escaped all snares. Now and then he shows something akin to humor; and a kindly sentiment; pleasant to the American reader, prompts a dedication of the Essay to two friends, one of whom is Dr. J. W. Bright.

The Kenning is one of the conspicuous marks of A.-S. poetical style. It is well to have this affirmed as strongly as possible (cf. Bode, p. 12: "dieser erstaunliche Reichtum," etc.); for Hoffmann, speaking (p. 190) of the poverty of A.-S. in figures, as compared with O.-N., actually coupled the kenning with the simile! Bode's lists ought to interest Hoffmann. In every nine or ten verses of A.-S. poetry, says the former author, occurs a kenning (p. 12); and there are over three hundred kennings for the single concept, God (p. 72).^{*} The Riddles show the smallest proportion of kennings: 4.6%. The Hymns show the greatest: 18%. I can see no great significance in these figures. The riddle, well defined as "a short epic with the hero's name suppressed," is itself a sort of kenning; hence as much as possible in the way of outright description. On the other hand, the Hymns, with their one set subject of praise or prayer, are forced to all possible vocative variety. Interesting, not convincing, is Bode's theory that alliteration is the chief cause ("vor allen Dingen," p. 13) of kennings. "Without alliteration," he says, "Saxon poetry would have but a third of its kennings and appositions." There is influence of this kind, but not to the extent assumed; the argument would apply as well to the modern couplet, or even the sonnet, as to A.-S. verse; and we may be sure that so national and vigorous a trope does not spring from the exigencies of an unfinished line. Both "alliteration" and kenning are parallel results of a common impulse: the love of repetition. All

^{*} On p. 14, he gives 294 as the exact number.

harmony, in the last analysis, is repetition. In A.-S. the poet's task was to repeat the sound, and to repeat the idea; but to avoid exact repetition in either. Neither iteration, as at the beginning of *Lycidas*, nor perfect rime, as frequently in Chaucer, is familiar to A.-S. poetry. I venture to say that a close study of the style of *Piers Plowman* would thoroughly dispose of alliteration as chief factor in the kenning-process. The effect of French models is seen in the straightforward and unbroken movement of the later verse,—a change quite parallel with that from the Germanic to the French order of words in prose. Thus, as example of the old movement, we may take B. 1417 f.—I choose almost at random:

Denum eallum wæs, winum Scyldinga weorce on mōde to ġepolianne þegne monegum, oncyð eorla gehwæm, syðþan Æscheres on þām holmclife hafelan mēttan. Cf. P.P., B text, IV, 6 ff. (Skeat, E. E. T. Soc.):

"And I comaunde þe" quod þe kynge to Conscience þanne,

"Rape þe to ride and Resoun þow fecche"...
..."I am fayne of þat forwarde." Seyde þe freke þanne,

And ritt right to Resoun and rowneth in his ere,

And seide as þe kynge badde and sithen toke his leue.

Repetition as matter of verse-movement is nearly as rigid in the new as in the old; as a matter of style, it is entirely lacking in the new, but riots in the old. Now, why should not alliteration, according to Bode's theory, produce more or less kennings and appositions? A thorough study of P. P. would yield valuable results for the relation of metre and style.

As to age and origin of kennings, Bode is cautious. Rönning's criteria cannot (p. 23 f., be relied upon in all cases. Still, there are some positive statements. "Cynewulf macht Epoche in der angelsächsischen Litteratur; mit ihm endet diejenige altgermanische Zeit, wo der Dichter nichts ist, als ein Sprachrohr der Vergangenheit." As regards variety, there are fifty-four concepts for which kennings are found in A.-S. These are divided into seven classes, and considered in detail,—a valuable piece of work, which will materially

lighten the labors of all who hereafter deal with the general subject of A.-S. poetical style. As the author himself says, opinions will differ about some of his decisions. On p. 66, *middangeard* is taken as a kenning for "Erde," and *geond pisne middangeard* as "Eigentlicher Ausdruck" for "auf Erden." Why, too, should *leoht* (p. 66) be kenning for "Sonne" in B. 569: *Leoht eastan côm, beorht bæcen godes?* But these are veriest trifles. Since Sankey's solos pass muster as illustration of the kenning,—is it because your true kenning-makers, according to Bode (p. 9), are 'the uneducated, the half-educated, young mothers, young lovers, praying peasant-women, market-women?'—I venture to add a kenning to *hildefrôfor* or "Kampftrost," (p. 54), for a shield. In these modern days, the kenning denotes a less bellicose sort of shield: a "comforter" is a warm wrap for the neck; a "comfortable" is a stuffed coverlet. We noted above Bode's rather reckless tilt at the established idea that a kenning results from the Germanic vehemence and passion, which loved to rain a succession of blows on one spot. This view of Heinzel, of Scherer, and others, Bode dismisses with a word. He seems fond of Donnybrook warfare, and gladly hits at all heads that he sees. Müllenhoff and ten Brink are set right on p. 71 f. These authorities were wrong in making Grendel and the dragon fossilized personifications of the Equinoctial storms of ocean. Bode calls up a sort of Lycanthropy mixed with Euhemerism, and explains Grendel as a type of actual beasts—"reissende Tiere"—who once ravaged the lands which afterwards sang of his doings. The 'last editor' of *Béowulf* (what a terrible fellow he was!) took this beast-epic and shook it up with his Christian demonology. Responsibility for Grendel is henceforth to be divided between Cain and the "reissende Tiere." And so, one by one, the great problems are solved.

My review is long, but not out of proportion to the worth of Bode's essay. The actual results of his work, as I have already said, are of permanent value. Diligence and insight go together; and where actual statements cease, the author always gives us a horizon of suggestion and stimulus. Among the most admirable

of these suggestions, is his concluding sketch of the relations between the use of kennings on the one hand, and on the other, the use of end-rime and assonance.

FRANCIS B. GUMMERE.

New Bedford.

Geschichte des französischen Romans im XVII Jahrhundert, von DR. PHIL. HEINR. KÖRTING. Leipzig und Oppeln, 1885, 8vo. Erster Band in 4 Lieferungen. S. 501.

By this publication, of which the first volume is now complete, Dr. Körting again renders signal service in the field of Romance literature. The French novel of the seventeenth century, which has its sources in the earlier fiction of the neighboring Latin races, and in the pastoral productions of Greece and Rome, possesses an interest deserving the attention of the ripe scholarship now brought to the work. By remodeling and reducing the form inherited from abroad, by renewing the content and adapting it to the changed state of society, the writers of the seventeenth century in France became, in their turn, the progenitors of the English novel of the eighteenth and the point of departure for the far-reaching influence of Fénelon and Le Sage.

Dr. Körting divides his subject into three parts: I. The foreign sources and influences. II. The ideal novel in France. III. The realistic novel in France.

I. Foreign influences. Chap. I, *Amadis*. The slight and only connection between French fiction and the vast literature of the Middle Ages—Rabelais had remained without immediate influence—was formed by the 'Amadis of Gaul.' Seeking the origins of *Amadis*, Dr. Körting agrees with Braunfels, and finds it in England as an episode; crossing the channel it worked its way south, until in Spain, towards 1470, Montalvo first committed it to writing in a form which his successors greatly enlarged. The success was immense: translations into Italian and German were not long delayed. Francis I, who had become acquainted with the *Amadis* during his imprisonment, entrusted the French version to Des Essarts (1543-8); a version which gave it a new lease of life, leading to great expansion of

form under the hand of imitators, and created the modern political and heroic novel. Of the four chief elements of *Amadis*, Dr. Körting shows that: 1. knightly adventures and 2. courtly conversation remained unchanged in subsequent fiction while 3. love was refined and weakened by the prudery of the literary circles and 4. the supernatural was either lost, changed to the unnatural or replaced by the old artifice of disguised characters.

Chap. 2. *The Greek novel.* The influence of the Greek novel of the Alexandrine school and of the Greek histories of the same epoch, partly by means of Latin versions, but chiefly through the direct translations of Amyot, appears in the French novel more particularly in the details of the action and in the manner of composition. An appendix to this chapter discusses the relatively small influence of the Latin novels and histories.

Chap. 3. *The Spanish novel.* The highly developed stage of Spanish fiction, the religious, the pastoral and, most cultivated of all, the realistic novel with satirical and critical tendencies, had the greatest effect on the writers of France. Already in 1561 'Lazarillo de Tormes,' by Mendoza (a. 1553), the first picaresque novel—in which indeed traces of 'Amadis' are found—was translated into French while the numerous imitators of Mendoza found likewise frequent and speedy translations. By them the development of the French realistic novel was largely determined, yet their effect on its independent growth was injurious: 1. They were transplanted bodily to the soil of France and did not thus take on a healthy growth. 2. By their influence the delineation of character was subordinated to the development of the action.¹

Chap. 4. *Pastoral poetry and literature.* This kind of literature, which first reached an independent state in Theocritus, suffered by the unreal imitations of Vergil and Longus—though in the latter it first formed a complete and united narrative. Vergil, who was the sole sponsor of the pastoral novel in Italy and Spain, in France through the translation of Amyot found a rival in Longus. Yet, here

¹ 'Don Quijote,' according to Dr. Körting, in advance of the general taste, remained for the time with little influence in Spain, yet had in France marked influence on Sorel.

again the determining influence on the French pastoral novel was that of the neighboring Romance nations. The 'Arcadia' of Sannazaro—translated in 1544—and the 'Aminta' of Tasso had each considerable influence, the latter especially, on the 'Astrée,' while the Spanish school, at the head of which was the 'Diana' of Montemayor—translated frequently from 1560 on, and which disputed even the great authority of 'Amadis'—shaped almost arbitrarily the course of the French imitators.

Having thus incisively and comprehensively analysed the sources in the literature of other nations, Dr. Körting proceeds to the second division of his subject: the ideal novel in France during the seventeenth century. The general method which he employs is, proceeding chronologically, to treat first of the author's life, then of his works, giving in many cases long analyses of the subject, and tracing the connection between them and their sources as indicated in the first general division, finally of his influence and reputation among his contemporaries.

Thus the pastoral novel of D'Urfé—the 'Astrée,'—the first independent national production of this period in the field of fiction, and which contributes the form to subsequent novels is considered. The political novel of Jean Barclay—the 'Argenis,'—the allegorical novel of Gombauld—the 'Endymion,'—the religious novels of Camus and his poor imitators, are treated in turn.

The heroic-gallant novel is then taken up and discussed at length in its development from Gomberville to La Calprenède, and its conclusion with Mlle. de Scudéry;—writers of minor importance combining two or more kinds of the ideal novel are sketched in an intermediate chapter. The book closes with the psychological situation-novel of Mme. de Lafayette and her imitators—the forerunners of the modern novel of manners.

The general impression of this first volume

² The melancholy and yet natural solution of the plot in both 'Darie' and 'Aristandrie' reminds one forcibly of the painstaking and relentless studies in contemporary life of M. Alphonse Daudet.

³ The long analyses devoted to La Calprenède—the author and works filling pp. 241-380—are explained by Dr. Körting as intended to incite to the study of the influence of La Calprenède on the French and English drama.

is that of wide research, varied information, quick discernment combined with a forcible, though perhaps at times prolix, style. Of especial pleasure to the reader, as well as student, are the chapters on the Spanish novel (I. 3), the religious novel (II. 5) and the psychological novel of Mme. de Lafayette (II. 10). The second volume of this work, containing its third general division,—the realistic novel,—will be awaited with interest.

F. M. WARREN.

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BRIEF MENTION.

Miss Louise Both-Hendriksen's selections from Alfred de Musset, Lamartine and Victor Hugo, entitled '*La Triade française*' (Boston, Schoenhof), is an excellent book for advanced classes. In point of execution it does honor to the publisher, and the editor has shown taste and discrimination in the choice of the poems. The selection of Hugo's '*Expiation*' was particularly felicitous and novel; but why have omitted a single line of this very characteristic piece?

Since the long notice devoted by the MODERN LANGUAGE NOTES to Mr. Jenkins' French publications, he has added four others to his already extensive list. '*Les Fiancés de Grindewald*' contains two charming little tales by Erckmann-Chatrian, easy and perfectly adapted for use in elementary classes. "*La Fille de Roland*," by M. Henri de Bornier, is the most ambitious work in Mr. Jenkins' list. It is a drama in four acts and in verse; modern Alexandrines, not at all difficult. The play will seem rather highstrung to those who cannot enter into the patriotic spirit of the author. It was played in 1875, which partly accounts for its success.

Professor Crane, of Cornell University, is preparing an extensive work on the great mediæval collections of Latin stories, their sources and imitations in the Modern Languages. A large part of the material has been taken from unedited MSS. in the British Museum and National Library at Paris, or from early printed books.

Among the former class are the *exempla* or illustrative stories contained in the sermons of

Jacques de Vitry, Bishop of Acre and the historian of the Crusades. Although these stories are of the greatest value for the question of the diffusion of popular tales, they have never before been edited.

Prof. Crane's work, which is entitled '*Mediæval Story-Books and Stories*,' will cover the entire range of mediæval Latin fiction, including *contes dévots*, fables, apologues, historical anecdotes, jests, etc., and will be valuable not only to the student of comparative literature and folk-lore, but also to those interested in mediæval culture and history.

Francis H. Stoddard, M. A., University Instructor in English at the University of California, has announced a series of four lectures on '*The Religious Drama of the Middle Age*.' The following subjects are to be treated:

1. *General Introduction. Sources of our Knowledge of the Miracle Plays and Mysteries.*
2. *History and Development of the Plays.*
3. *Extant Collections of English Mysteries.*
4. *Literary and Linguistic Value of the Mysteries.*

Professor Alphonse van Daell, whose recent appointment is noticed among the '*personals*,' writes from Boston: "I have found in a private library what seems to me a very valuable MS. of the '*Roman de la Rose*,' which appears to have belonged to the library of Charles IX. On the *verso* of the first leaf is a *dédicace* by Baif. A note attributes the writing to Flamel, Secrétaire du duc de Berry.

The MS. contains 154 leaves of old parchment, besides one, evidently of a more recent date, containing the Baif *dédicace*; the two last leaves are in blank. Each page has two columns of 36 lines, when there are no miniatures. The work is perfect except at the top of some pages, where the letters are damaged."

Professor Charles F. Richardson, of Dartmouth College, New Hampshire, has just seen through the press the first volume of his work on '*American Literature from 1607 to 1885*.' It is entitled '*The Development of American Thought*,' including all writers of importance save poets and novelists, (G. P. Putnam's Sons, N. Y.). The second and concluding volume of this important treatise will probably appear in 1888.

Professor Coelho, whose valuable treatise on the Portuguese verb and excellent contributions to a knowledge of the Creole dialect and the dialects of Portugal are well known, is preparing a work on glottology, of which the following is the general plan:

- I. Introdução: dominio, questões capitales, character, methodo, historia e litteratura da glottologia geral.
- II. A linguagem em geral (como phenomeno physio-psychologico e historico-natural).
 - a) A linguagem como phenomeno physico.
 - b) A linguagem como phenomeno physiologico.
 - c) A linguagem como phenomeno psychologico.
 - d) Significação anthropologica da linguagem.
- III. A linguagem em especial (como phenomeno ethnico e historico-social).
 - a) Comparação das linguas em geral (Grammatica comparada em sentido lato).
 - b) Comparação das linguas correlacionadas genealogicamente (Grammatica comparada em sentido stricto).
 - c) Classificação das linguas.
 - d) Principios da historia da linguagem.
 - e) Applicações da glottologia.

That the English sonnet not only differs from the Italian sonnet from which it has been derived, but that it also furnishes diversity in kind, is one of those traditional facts in English versification that are usually treated with a lack of historical perspective and clearness of argument that have also become traditional in works on metre. It is therefore gratifying to know that a careful study of this subject has been made from which we may learn to confirm historically those facts that in their isolation from proofs have become mere tradition, and also gain a method of investigation in which historic calm and æsthetic quickness are admirably combined. Dr. Karl Lentzner of Königsburg in his monograph: "*Ueber Das Sonett und seine Gestaltung in der englischen Dichtung bis Milton*" (Halle, Niemeyer, 1886)," shows that the severely proper form may both grace and strengthen the thought of a master; that a more delicate and more definitely

appreciable effect than is generally known comes from the proper handling of this verse-form. The author considers first the form and contents of the sonnet, and with a method both painstaking and spirited enlightens the reader in respect both of its mechanical and of its soulful aspects. In the second part is considered the rise of the sonnet in English poetry, and its development to the time of Milton. The treatise is interesting, scholarly and full. There is quite an extended bibliography of sonnet literature and criticism in the list of consulted works, and the copious foot-notes. These pages are heartily recommended to the student of metre,—and those too, that "scorn not the sonnet's scanty plot of ground," may be assured to find profit in them.

Dr. Theodore Siebs, of Bremen, is a young scholar who has undertaken a systematic and exhaustive study of the Frisian dialects throughout the entire period of their history. A first sketch of his method in this work constituted Dr. Siebs' Dissertation for graduation, a year ago, at the University of Leipzig; it is a partial study of the vocalism in the oldest forms of the Frisian language, entitled, "*Der vocalismus der stammsilben in der altfriesischen sprache*," and has been published in *Beiträge zur Geschichte der deutschen Sprache und Literatur* XI, 205—261.* That this initial study is in a high degree trustworthy, and contains "vital signs" of the writer's future service to philological science, is attested by the flattering circumstance that Dr. Siebs has since been asked to assume the preparation of the Frisian volume in Braune's series of Germanic Grammars. It may be added that Dr. Siebs has accepted the task, and hopes to bring it to completion in the course of the next two years; in the meanwhile he has given us another interesting chapter of his studies preliminary to his ultimate work on the Frisian dialects in a monograph just published: *Die assibilierung des k und g; ein beitrag zur geschichte des palatalismus der indogermanischen sprachen unter besonderer berücksichtigung des friesischen*" (Tübingen, Fues und Kostenbader,

*The separate edition of this Dissertation (Halle, 1885), closes with the first chief section and corresponds, therefore, to *Beitr.*, 205—245.

1886). The philology of the Frisian dialects is of the highest value to the student of English. Of all the continental germanic dialects, none stands in such close relation to the oldest form of English as does the Friesian. It is indeed probable that in the investigation of the earliest phenomena of the Anglo-Saxon language, a common basal-form for these two groups must be assumed, which was then severed early in the fifth century. The process of assibilation, and of the palatalization of gutturals is particularly instructive in demonstrating this relationship. This treatise is, therefore, in no unimportant sense a contribution to English grammar, and as such deserves the attention of the specialist. Subjoined to the treatment of these phonetic charges within the domain of the Frisian dialects, are brief sections on the same phenomena in the chief branches of the Indo-European group, which are however, of a character too summary to allow more than the most general statements, so that the comparative grammarian will hardly find much that is new in them.

Dr. Siebs has occasionally been misled in the selection of illustrative examples: so, to cite a single instance, at p. 52, English *chill* is wrongly referred to A. S. *cēle* (For a correction of Sweet's former view as expressed C. Past. p. XXIX, see Proceedings of the London Phil. Soc., June, 3, 1881; and compare Kluge, *Beitr.*, VIII, p. 538, note). The root-forms are *cal- cōl-*; from the former we obtain **calis* > W. S. *ciele*, *cyle*, Anglian *cele*, just as **slagis* gives *slege*; whereas **cēle* would have become modern *keel*. The form *cōl* yields **kōlus*, whence O.H.G. *chuoli*, A.S. *cōl*, modern *cool*; just as **drōbus* gives O.H.G. *truobi* and A. S. *drōf*.

'Le Buste' is one of About's charming stories, easy and well adapted for elementary classes. 'L'Ami Fritz' by Erckmann-Chatrion is probably the very best of the novels written by these two authors. As a piece of literary work it is far superior to their historical novels. Mr. Jenkins deserves the thanks of all French instructors for publishing this work of over 300 pages in such an elegant form for the price of sixty cents.

The *Zeitschrift des allgemeinen deutschen Sprachvereins*, the object of which is to fight the use of foreign words in the German language, has thus far appeared in six numbers. While it must be conceded that it is conducted with ability, steadfastness of aim, and earnestness of purpose, it seems to lack in some degree, that spirit of prudence and caution which is indispensable to the success of similar enterprises. It is unwise to take to task such authors as Schmidt-Weissenfels—the entire republic of men of letters in Germany must resent it; unwise also the acrimonious, and partly offensive tone assumed against dissenting writers such as Hermann Grimm. Indeed, the association cannot yet afford to make such enemies.

The promise given in the prospectus to use moderation in drawing the line between necessary and unnecessary foreign words has, as a rule, been kept. The periodical under consideration employs the bridle as well as the spur, so that one feels assured that the extravagances of Campe will not be repeated to injure and ruin the excellent cause in question. However, I cannot forego noting an exception to the rule. The word "interessant" is classed among the "unnecessary" foreign words, and is therefore told to go, while I believe that no earthly power is able to suppress it. But that is not all. The contributor who puts "interessant" on the proscription list gives a number of German equivalents for it, and then says: "Now if some one finds still another shade of meaning in it, I cannot say he is wrong, but I would like to ask what compels him to use just that particular shade of meaning? Can we not write German without French ideas?" Utterances of this kind, to be sure, are welcome to the enemies of the society.

PERSONAL.

W. R. Morfill, Esq., of Oxford, England, who contributes the review of the *Ruthenisch-Deutsches Wörterbuch* to the present number of the NOTES, is the author of a recent "History of Slavonic Literature," published in

1883 by the Society for Promoting Christian Knowledge, London; and of the articles on Russian history and literature in the latest volume (XXI) of the Encyclopædia Britannica.

It is gratifying to know that Prof. A. S. Cook's version of Sievers' Anglo-Saxon Grammar has met with such acceptance as to create a demand for a second edition within the course of a single year. This second edition has already been prepared and will soon appear. We are also told that Prof. Cook's long-looked-for treatise on the Northumbrian dialect is rapidly nearing completion.

Dr. Daniel G. Brinton, of Philadelphia, has been elected Professor of American Linguistics and Archæology in the University of Pennsylvania. Dr. Brinton has been for several years Professor of Ethnology and Archæology in the Academy of Natural Sciences of Philadelphia, and is Vice-President of the American Association for the Advancement of Science, for the section on Anthropology. He is the author of numerous works and essays on these branches, and has edited a series of works in the native American languages, under the title "Library of Aboriginal American Literature," six volumes of which have already appeared.

Prof. W. S. Currell, whose forthcoming edition of the Anglo-Saxon *Phænix* is announced, has gone from Hampden-Sidney College, Va., where he was professor of English, French, and Logic, to Davidson College, North Carolina. In the latter institution, which is one of the most promising of the higher colleges in the state, he has just entered upon his duties as professor of English. Prof. Currell was for two years Fellow in English at Washington and Lee University, where he received the degree of Ph. D., five or six years ago. His graduating dissertations discussed 'The germs of Feudalism as found in *Béowulf* and 'The Force of certain prefixes (ga-, etc.) in Gothic.'

Prof. Thomas R. Price (Columbia College) has been investigating Shakespearian verse-forms, and has arrived at highly interesting results, which are now being published by the Shakespeare Society of New York, under the title "The construction and the types of Shakespeare's verse as seen in the *Othello*." Prof. Price hopes to prove that Shakespeare's verse is to be read not by single "feet," but by "staves," or rhythmical series, and to reduce all the forms to a definite number of classified types. By ascertaining the exact numerical ratio of these types in the *Othello*, a fixed criterion for the mature work of the poet is to be established, and the means of calculating with precision the progress of his art from the comparatively few types of his early style, on by degrees to the many types of his maturity.

At the earnest suggestion of Professor Theodore W. Dwight, the Trustees of Columbia College, with a view to the needs of the students of the Law School, have recently provided a lectureship on Norman French as preparatory to the study of the Year Books and other legal documents in that language. The first lecture of the course was delivered on Wednesday, November 17th, at the Law School Building, the incumbent of the new position being Mr. Bertrand Clover, jr., of the School of Arts, who has just returned from a prolonged course of Romance studies in Europe. Professor Clover was graduated at Columbia College in 1881, where he received an appointment for the ensuing year as Instructor in Spanish and Italian. Having spent the summer of 1882 in special study at Florence, Italy, Mr. Clover returned to his position in Columbia College for a second year; since the close of which time he has pursued uninterrupted studies in his chosen department (including Old French), chiefly at the universities of Berlin and Bonn, and at the *Istituto degli Studii Superiori* at Florence. It is to be hoped that this promising feature of the instruction in Romance languages at Columbia College may prove so successful as to secure its permanence and further development.